

**SEASON 2009  
DISCOVERY PROGRAM  
PRESENTED BY TENIX**

## **DISCOVER HAYDN**

**Tuesday 2 June | 6.30pm  
City Recital Hall Angel Place**

**Richard Gill** conductor  
**Sydney Sinfonia**

### **HAYDN**

**Symphony No.104 in D (London)**

*I. Adagio – Allegro*

**Symphony No.44 in E minor (Mourning)**

*IV. Finale (Presto)*

### **PATERSON**

**Introduction and Rondo**

PREMIERE



Introduction and Rondo was made possible through a commission funded by Ars Musica Australis.



This concert will be recorded for later broadcast in summer on ABC Radio National.

The ABC Classics DVD of the Discovery Program is now available. Buy online at [sydney\\_symphony.com/shop](http://sydney_symphony.com/shop)

Discover more Haydn in 2009 with the Sydney Symphony:  
Two Symphonies and a Funeral (16 Jul)  
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The Creation (9–12 Dec)

PRESENTING PARTNER



# ABOUT THE CONDUCTOR

## **RICHARD GILL** conductor

SANDRA & PAUL SALTERI CHAIR OF ARTISTIC DIRECTOR, EDUCATION

Richard Gill is the Artistic Director of the Sydney Symphony's Education Program. In 2006 he was appointed Music Director of the then newly formed Victorian Opera Company, where his performances have since included *Les Noces*, *Oedipus Rex*, *Così fan tutte*, Puccini's Mass, *The Coronation of Poppea* and *Sing Your Own Opera*. He has also been Artistic Director of OzOpera, Artistic Director and Chief Conductor of the Canberra Symphony Orchestra and the Adviser for the Musica Viva in Schools Program.

Richard has frequently conducted for Opera Australia and OzOpera, and in recent seasons has conducted Meet the Music concerts with the Sydney Symphony, Discovery concerts with the Sydney Sinfonia; the Melbourne, Canberra, Queensland and Tasmanian symphony orchestras; *Sing Your Own Opera* at the Melbourne International Festival of the Arts; and the Brisbane and Melbourne premiere seasons of *The Love of the Nightingale* by Richard Mills.

His operatic repertoire includes *Orpheus in the Underworld*, *Faust*, *The Gondoliers*, Moya Henderson's *Lindy*, *The Eighth Wonder* by Alan John and Dennis Watkins, *Macbeth*, *Rigoletto*, *Lucia di Lammermoor*, *Il trovatore*, *Roméo et Juliette*, *La Périchole*, *The Merry Widow*, *Fidelio*, *Turandot*, *The Pearl Fishers*, *The Force of Destiny*, *Dido and Aeneas*, *Il combattimento di Tancredi e Clorinda*, *The Love for Three Oranges*, *Julius Caesar* and *The Marriage of Figaro*. For OzOpera he has conducted *Carmen*, *The Magic Flute*, *La bohème*, and *The Barber of Seville*. His music theatre repertoire includes Jonathan Mills' *Ghost Wife*, which he has conducted in Melbourne, Adelaide, Sydney and London, and *Eternity Man* for the Sydney Festival.

Richard Gill has received numerous accolades, including an Order of Australia Medal, the Bernard Heinze Award, an Honorary Doctorate from the Edith Cowan University of Western Australia, the Australian Music Centre's award for Most Distinguished Contribution to the Presentation of Australian Composition by an individual, and the Australia Council's prestigious Don Banks Award.



JEFF BUSBY

# ABOUT THE MUSIC

## JOSEPH HAYDN

(born Rohrau, Lower Austria 1732; died Vienna, 1809)

When Haydn died in 1809 the news spread throughout Europe. (The same news had spread prematurely, in 1805. When Haydn heard that a performance Mozart's Requiem had been scheduled in his memory he said "I'm only sorry I didn't know about it on time – I would have gone to Paris and conducted it myself")

But on 31 May 1809 (200 years ago last Sunday) the news was real and the musical world mourned the passing of the composer who was regarded as the greatest of his age. Greater than Mozart and greater even than the young Beethoven, who was only beginning to make his mark. The obituary published in *The Gentleman's Magazine* in London called Haydn 'the Father of Musick in our day', a composer whose 'transcendant genius' soared above his predecessors. Soon, it continues, his genius 'called the attention of the whole Musical World upon himself; all admiring him, first for the beauty, boldness and originality of his works, and afterwards regarding him as the best model for study an imitation'. It concludes by saying, "To enter into a description of his works, both as one of the greatest masters of the art and as a private character, would exceed our limits."

It would exceed the limits here, too, and in any case, the purpose here tonight is to explore Haydn's music directly, with Richard Gill as the guide. But it's worth remembering that Haydn is one of the *greatest* of composers, and that his symphonies – more than a hundred of them – are filled with the beauty, boldness and originality that his contemporaries so admired.

The **London Symphony**, from 1795, crowned Haydn's fourth and final season in London. It was premiered in what was possibly the greatest concert of his life. 'The whole company was thoroughly pleased,' he wrote, 'and so was I. I made 4000 gulden on this evening. Such a thing is only possible in England.' It begins with the austere grandeur of an *Adagio* (slow) introduction and a bold fanfare-like idea from which the music unfolds. The *Allegro* (fast section) which follows is exhilarating.

The **Mourning Symphony** (*Trauer-Symphonie* in German-speaking countries) is famous because Haydn wanted its slow movement played at his own funeral, but that is not the movement we hear tonight. The symphony is an earlier piece, from around 1771, when Haydn was in his 'storm and stress' period, hence the minor key (E minor) and the dark tensions in the music. How do you end a compelling symphony such as this? Haydn opts to keep the emotional temperature high with a fierce and concentrated *Presto* (as fast as possible).



## DAVID PATERSON

(born Sydney, 1984)

### About the composer

David Paterson began composing at the age of seven with a series of bagatelles for piano. Trevor Pierce guided his enthusiasm for composition until the age of 12, when he was placed under the mentorship of Richard Gill. He entered Newington College as a music scholar, receiving the school's annual prize for composition for five consecutive years.

In 2004 he studied composition at the Sydney Conservatorium before transferring to the Royal College of Music, where he completed a music degree with honours. While in London, he drew direction from composers Jonathan Cole, William Mival, Edwin Roxburgh, Robin Holloway and Mark-Anthony Turnage as he developed his musical language.

David Paterson's works have been performed by such groups as the Australian Youth Camerata, RCM Symphony Orchestra and London Contemporary Consort. He is currently at the Australian National Academy of Music under the mentorship of Michael Kieran Harvey.

### About the music

The Introduction and Rondo was commissioned specifically for this concert. In practical terms, this determined the instrumentation: a 'Classical orchestra' with double woodwinds, pairs of horns and trumpets, and timpani (although Paterson has the woodwinds play 'exotic' doubling instruments: piccolo, cor anglais, E flat and bass clarinets, and contrabassoon). The context may have also influenced the choice of rondo form, which was perfected and championed in the 18th century and frequently adopted for the finales of symphonies. The slow introduction, on the other hand, mirrors the way many Classical composers began *first* movements.

Paterson's Introduction not only presents the fundamental musical ideas for the whole work but generates rhythmic and harmonic tension in preparation for the appearance of the Rondo's theme. And in the great tradition of Haydn, Paterson uses dynamics and silence to surprising effect.

The simplicity of rondo form – a principal recurring theme, not unlike the chorus of a song, alternating with contrasting episodes – allows scope for the variation and development of ideas within a regular framework. Paterson's Rondo theme is introduced, 'misterioso', by the clarinets over an offbeat cello pattern, and this is the first point in the music where the wind and string sections are blended. The theme returns three times: in the cellos, in the violas, and then with the upper strings and clarinets. Between these appearances are the episodes, extending and amplifying the texture and colours of the theme as it's just been heard.

Listen for the very beginning of the Rondo, just before the theme enters: three slow bars with a modal character, played by the winds. This idea will be recalled at the climactic conclusion of the music amidst rushing scales and pulsing rhythms.



# THE SYDNEY SINFONIA

KEITH SAUNDERS



The Sydney Sinfonia is a specialist ensemble combining the experience of Sydney Symphony musicians and Australia's most accomplished tertiary music students. The Sydney Sinfonia performs throughout New South Wales and provides music students with the chance to be mentored by Sydney Symphony musicians. The Sydney Sinfonia is part of the Sydney Symphony's Education Program and is supported by Leighton Holdings and the NSW Ministry for the Arts.

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The Sydney Sinfonia's unique structure and format drives a dynamic culture of professional development and innovative performance, benefiting not only the young musicians involved but also contributing to a greater understanding of classical music within the community regardless of age.

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Richard Gill, the Sydney Symphony's acclaimed educator and musician, has worked with Australia's leading musicians and music teachers to create our innovative and world-renowned Education Program. We bridge the gap between classroom and concert hall by producing high quality resources and offering development programs to assist teachers, giving inspiring concerts to school children and awarding fellowships to postgraduate musicians.

To support our activities and help enrich our community with the wonder of music, please contribute by making a donation.

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# EDUCATION PROGRAM

## The Sydney Symphony Education Program

Our range of programs encourages people to respond to music in a number of ways. They include: **School Concerts** for all ages, with supporting educational materials and teacher seminars; **Playerlink** and **Regional Tours**, bringing the orchestra to children in regional areas; **Sydney Sinfonia**, tonight's ensemble, providing a career pathway and mentoring for emerging professional musicians; **Sydney Symphony Sinfonietta**, an elite ensemble drawn from the Sinfonia to perform contemporary repertoire and nurture young composers; **Sydney Symphony Fellowship Program**, providing opportunities for young professional musicians to work closely with the Orchestra and to enhance their skills through work on chamber music repertoire; and **Discovery**, a concert series for adults that examines how orchestral music works.

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Tenix warmly welcomes you to the 2009 Discovery Program of concerts. We are confident you will find them musically exciting, and that they will open up for you a new understanding of the featured composers and works.

Tenix's sponsorship of the Sydney Symphony's Education Program is now in its fifth year. As a company with a commitment to technology and innovation, we support education and training across a range of fields, and we are proud to support not only the Discovery Program but also the Sydney Symphony's extensive Schools program, which brings the world of classical music to primary schools across the State.

Sydney Symphony's Discovery Program is a wonderfully innovative and exciting experience. We hope you enjoy it as much as we enjoy our Education partnership with the orchestra.

Paul Salteri  
Chairman, Tenix Pty Ltd



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